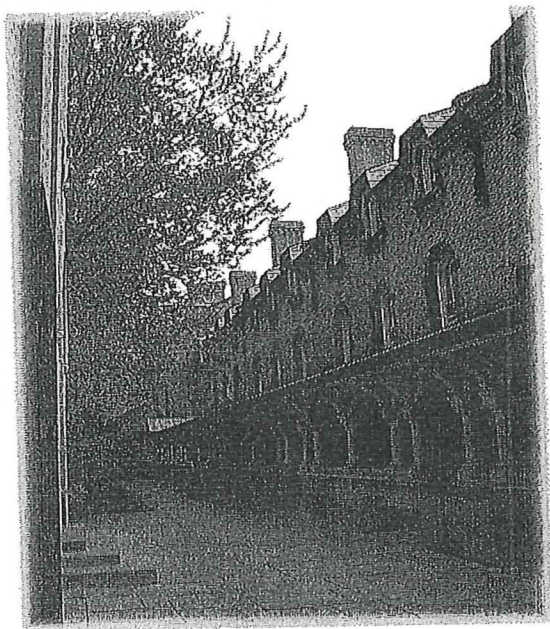


CD 2011--31/32

The University of Toronto Faculty of Music
Presents:

Composer Concert #3



New chamber music works by
University of Toronto composers

Wednesday, Feb 9th, 2011
7:30 p.m. in Walter Hall
University of Toronto, Faculty of Music
free admission

Disc 1

Programme

1. Sean King

The City is Burning and I am Alone Here

Emily Willmon - Oboe
Katie Steadman - Clarinet
Ben Promane - Trumpet
Nelson Garces - Bass Trombone
Justin Han - Percussion
Amahl Arulanandam - 'Cello
Deirdre Bryant - Double Bass
Alastair Chaplin - Conductor

2. Riho Esko Maimets

Aftermath

James Lowrie - Guitar

3. Noam Lemish

Circling: Selections from a Song Cycle on the poetry of R.M. Rilke

I: To Say Before Going to Sleep

II: Solemn Hour

III: Circling for a Thousand Years.

Marta Herman, mezzo-soprano
Laura D'Angelo, violin
Noam Lemish, piano

4. Patrick Power

Battle Fatigue
(tape)

5. Samuel Bayefsky

Arrhythmia

Samuel Bayefsky - Piano
Rosy Zhang - Cello

Disc 2

Intermission: Refreshments in the Lobby

1. Sahlia Wong

Ritual Dance for Identity

Tristan Durie - Flute
Jacob Manion - Cajon
Alejandro Cespedes - Congas
Bruce Chi - Marimba
Michelle Hwu - Taiko

2. Tze Yeung Ho

Cold Music (I and III)

Soprano - Hanné Becker
Flute - Jacky Tam
Piano - Lorenzo Madrazo

3. James Lowrie

Richard Dunn Tribute

I - Prelude

II - Pliht!

III - Tribute

Wesley Shen - Piano
Mike Dassios - Clarinet

4. Jeff Clements

Three Short Songs

Voice: Sara Schabas
Piano: Wesley Shen

5. Chris Thornborrow

Ricochet

Katherine Watson - Flute
Katie Steadman - Clarinet
Wesley Shen - Piano
Justin Han - Percussion
Greta Mutlu - Violin
Amahl Arulanandam - Cello
Patrick Murray - Conductor

6. Mitch Renaud

We All Exist in Moments (only some are made for dancing)

Katherine Watson - Flute
Katie Steadman - Clarinet
Wesley Shen - Piano
Greg Harrison - Percussion
Greta Mutlu - Violin
Amahl Arulanandam - Cello
Patrick Murray - Conductor

Programme notes

Arrhythmia: While improvising on a rustic piano this past summer in Pavia, Italy, I became entranced by a theme of unusual rhythmic qualities. At school I started to develop this motive into something bigger than itself, but only began writing seriously when I, myself was diagnosed with an unusual heart arrhythmia in late December 2010. The result is a convoluted piece that jumps and skips like a racing heart.

Circling: Selections from a Song Cycle on the poetry of R.M. Rilke: Tonight, we will be presenting three song-settings of Rainer Maria Rilke's poetry, with translations from German by Edward Snow and Robert Bly. This song-cycle has six songs in total. I have been carrying Rilke's words with me for many years now and his poems are like intimate and loyal companions. His poetry has universe upon universe of layers and meanings waiting to be discovered, experienced, lived...and for me sung! "Solemn Hour" was composed in 2008 while "To Say Before Going to Sleep" and "Circling for a Thousand Years" were composed in the last couple of months. Enjoy!

We All Exist in Moments (only some are made for dancing) explores the rhythmic elements of electronic dance music (Aphex Twin, DJ Shadow, Squarepusher, Animal Collective, LCD Soundsystem among others) as well as the pop studio based composition process. The piece plays out over the course of four sections, each having a different pulse (16ths, 8ths, etc) that slows as the piece progresses. The other instruments of the ensemble surround the pulse and push and pull against it leaving the listener unsure as to whether it's a slow or fast piece, but that's okay.

Ritual Dance for Identity: In this piece each percussion instrument is featured as a soloist while the others in the group accompany using one of two alternating patterns. The soli for the non-pitched percussion are partly improvised and partly notated. In the middle of the piece following the soli, the instruments typically associated with a particular culture play rhythms based on traditional rhythms from that culture. For instance, the cajon follows stresses used in compas basico, the common stresses found on beats 3, 6, 8, 10, and 12 in a basic flamenco rhythmic unit of 12 beats. The congas play and improvise on a rumba pattern. The taiko part is based on traditional rhythms found in Japanese festival (matsuri) songs. The rhythms of these jovial matsuri songs are played in swing. The music represents a very Canadian quest for identity because it includes a variety of cultural representations trying to come together. Each instrument takes a turn in the spotlight, contributing something unique, but by the end all patterns and grooves gradually disappear and all members of the ensemble play in unison. Their timbres may sound strange together and may not mix according to some ears, but sometimes it's interesting to see the individual threads that make up the tapestry. Being unique but simultaneously belonging to a unified whole is only one of the beauties of being Canadian

Richard Dunn Tribute: Hollywood actor Richard Dunn (1936-2010) was never on the cover of a magazine, nor was he a cover story; he never got to be the leading man in one of the industry's big-time action films; and he never won an Oscar. But for thousands of his fans, many of whom probably didn't even know that Richard Dunn was his real name, he was the star of the show--whatever show that may be.

With his utterly unique brand of comedy and confusion, Richard Dunn brought a playful subtlety into everything he did, from playing arcane word association games (Plibtl), to dressing up as a rock star and interviewing legends of the metal music craft. Richard Dunn may not have been Hollywood's sweet heart, but who's to say that Hollywood even deserved him?

Battle Fatigue: Program note: This is a song about post-traumatic stress disorder and other mental afflictions. At the beginning, you will hear all 24 fugue subjects from Bach WTC book 1 sounding simultaneously and at the same tempo, many of them with accidentals removed. These fugue subjects are slowed down and sped up artificially to form the accompaniment for the rest of the song.

*Been awhile since I thought about the touching of imagination and insanity
Commonly a feeling just like the world would end in moments served the wrong purposes
Infantry whose brains are more like metallic lock boxes for trying moments come home with differences.*

Ricochet explores rhythmic counterpoint in which simple melodic lines--sometimes accelerating, sometimes decelerating, sometimes remaining constant--rub up against one another. I strive for a high level of interaction among each of the players in which ideas literally bounce off of one another.

Cold Music is a collection of three songs set to poems about wintertime of three distinct cultures. The poems set to the two songs presented in this concert are from China (*Ye Xue* by Bai JuYi) and Norway (*Vinter* by Vilhelm Krag). Furthermore, the texts are to be sung in their original languages in order to retain their original meanings. Various symbolic textures and rhythms were used in the song to evoke the two drastically different settings.

Aftermath for solo guitar is a piece during which the listener can take time to remember the past. It was written at the request of a friend and was premiered in Estonia in December 2010. Aftermath received its Finnish premiere in January 2011.

"the city is burning and i am alone here" is my response to the G20 protest that occurred in Toronto during the summer of 2010.

Three Short Songs is a setting of three poems by Emma Biron; a true literary genius of our time.

Biographies

Samuel Bayefsky: My musical career started with Sasa Smic, my first piano teacher, who taught and inspired me for over a decade. Being a student of the Claude Watson School for the Arts, I also took up the double bass and studied with Rob Wolanski. In high school, under the tutelage of Alan Torok, I had my first official lessons in composition and he later introduced me to Andrew Staniland who gave me private lessons in my last two years of high school. The summer before my freshman year began, I traveled to Italy where I had a number of pieces performed at the HighScore Music Festival. Then, upon arrival at Toronto's Faculty of Music, I started piano lessons with Larysa Kuzmenko and composition lessons with Christos Hatzis, who together have pointed me in new musical directions.

Jeff Clements is in second year and has studied composition with Alexander Rapoport and James Rofle. He also studies bassoon with Fraser Jackson. This is his first composition to appear in a U of T Student Composer Concert.

Tze Yeung Ho, a Norwegian-Chinese student composer, was born on April 30, 1992 in Oslo, Norway. He currently resides in Toronto, Canada and studies composition at the University of Toronto. Three years prior to his studies at the university, he had private composition instructions from the well-established Canadian composer, Dr. Alexander 'Sasha' Weinstangel. Tze Yeung has also worked with other Canadian composers such as Maria Molinari and Andrew Staniland in various composition workshops held in the Canadian Music Centre. As well, Tze Yeung held a position as assistant copyist in Eighth Note Publications in Markham, Canada.

Sean King is completing his Master's degree in composition this year studying with Norbert Palej. He has previously studied with Alexander Rapoport and Lorant Oswald. Works of his have been commissioned by the Bloor Street Brass Quintet, the Canadian Men's Chorus, and the Tandem Duo."

Noam Lemish (b.1982) began his classical and jazz studies in Israel. As a composer Lemish has composed various chamber, choral and piano compositions as well as numerous jazz compositions. He has also composed music for theater, dance and film. Most recently, in 2010, while spending a year teaching music in Bhutan, Lemish was commissioned to compose a special piece in celebration of His Majesty, the King of Bhutan's 30th Birthday. "The People's King", a 25 minute multi-cultural piece brought together classical music, jazz, and traditional Bhutanese folk music.

Since September 2010, Lemish has begun pursuing his MMus in Composition studies at the University of Toronto, studying under Christos Hatzis. Aside from his work as a composer, Lemish stays active as a performer of jazz and improvised music. He appears on several albums as a leader and sideman, and has performed extensively across three continents.

www.myspace.com/noamlemish

James Lowrie is a second year student in guitar performance with a minor in composition. He currently studies with Norbert Palej for composition and Eli Kassner for guitar.

Riho Esko Maimets (1988-) is a Canadian-Estonian composer. He became interested in composition while enrolled at Earl Haig Secondary School in the Claude Watson Arts Program. In 2006 Riho began his undergraduate studies in composition at the Estonian Academy of Music and Theatre in

Tallinn under the tutelage of Helena Tulve and René Eespere. He has had works commissioned by the Scotia Festival of Music, the Alliance for Canadian New Music Projects and the Noor Muusik „Young Musician“ International Competition for Young Musicians among others. Riho's music has been performed by ensembles such as the Gryphon Trio, Supernova Quartet, Tallinn Chamber Choir and the Young Estonian Voices Chamber Choir Noored Eesti Hääl, of which he is a founding member. He began his graduate studies in September of 2010 at the University of Toronto with Christos Hatzis.

Patrick Power is in his 4th year at the Faculty of Music. He studies guitar with Eli Kassner

Mitch Renaud was born and raised in Puce (near Windsor) Ontario, he now resides in Toronto where he is currently pursuing his undergraduate degree in Composition at the University of Toronto. His compositional interests draw on pop music as well as other art forms to construct a bridge between the visceral and the intellectual sides of art and life. His current teachers are Gary Kulesha and James Rolfe. Mitch is active as an organizer of concerts of new music and has an ongoing collaboration with Toronto based poet Lara Bozabalán. For more information go to mitchrenaud.com

Chris Thornborrow's varied interests have led him to an eclectic array of projects that include concert music, film, theatre, and education. He is a co-founder of The Toy Piano Composers, a collective that premieres works by emerging Canadian composers. He is also actively sought by emerging film makers. He scored 'Mud' and 'Fixed,' two short films that appeared in the 2010 Montreal World Film Festival, as well as Brandon Cronenberg's 'The Camera and Christopher Merck,' which appeared in TIFF in 2010.

Besides composing, Chris teaches piano and theory in the Toronto, and founded the music program at International Summer Camp Montana in Switzerland. Upcoming projects include two concert collaborations with TPC, TorQ percussion quartet, and JunctQin, as well as scoring 'We Ate The Children Last,' a film adaptation of a short story by Yann Martel.

Sahlia Wong is in her fourth year of undergraduate studies in composition at the University of Toronto, studying with Gary Kulesha. During her time at U of T she has participated in master classes with composers such as Osvaldo Golijov, R. Murray Schafer, and Alberto Grau. Her music has been played by the St. Lawrence String Quartet, the Windsor Symphony Orchestra string quartet, the University of Toronto's Master Chorale, and the Windsor Center for the Creative Arts choir. In 2009 she curated the annual Hart House Student Composers Concert. In addition to her concert music, Sahlia has scored several short films by animators from Sheridan College and Ryerson College.

TO SAY BEFORE GOING TO SLEEP

I would like to sing someone to sleep,
to sit beside someone and be there.
I would like to rock you and sing softly
and go with you to and from sleep.
I would like to be the one in the house
who knew: The night was cold.
And I would like to listen in and listen out
into you, into the world, into the woods.
The clocks shout to one another striking,
and one sees to the bottom of time.
And down below one last, strange man walks by
and rouses a strange dog.
And after that comes silence.
I have laid my eyes upon you wide;
and they hold you gently and let you go
when something stirs in the dark.

Trans. Edward Snow

SOLEMN HOUR

Whoever weeps now anywhere out in the world,
 weeps without cause in the world,
 weeps for me.

Whoever laughs now anywhere out in the world,
 laughs without cause in the world,
 laughs at me.

Whoever walks now anywhere out in the world,
 walks without cause in the world,
 walks toward me.

Whoever dies now anywhere out in the world,
 dies without cause in the world:
 looks at me.

Trans. Edward Snow

CIRCLING FOR A THOUSAND YEARS

I live my life in growing orbits
that move out over the things of the world.
Perhaps I can never achieve the last,
but that will be my attempt.

I am circling around God, around the ancient tower,
and I have been circling for a thousand years,
and I still don't know if I am a falcon, or a storm,
or a great song.

Trans. Robert Bly
